PELPUP NEWS

SUMMER EDITION 1966 · NUMBER II

Les Petits Comediens de Chiffons

Below: Two examples of their puppets

Letter from 'Pelpop'

THE PELPUP CLUB,
PELHAM PUPPETS,
MARLBOROUGH,

JULY, 1966

Dear Pelpups,

As expected the number of magazines printed for this issue is considerably less, but I would like to say that those who are not subscribing to it are still members and may wear their badge and receive all other privileges of membership – including all members the club is up to the 20,000 mark. It is much better that the magazine should only go to those who really want it – my only worry at the moment is that as we are still getting renewals in daily there may be many who will renew their subscription too late, probably after the magazine is out and they find their copy has not arrived. I have made a generous allowance but if I have under-estimated the number please forgive me, but I did give you a final date in the last magazine.

I wonder how many of you went to the Puppet Festival held at the White Rock Pavilion, Hastings, last May. It was extremely well attended by the public and well supported by Britain's leading puppeteers, who gave regular shows daily both in the theatre and in the Exhibition. I thought this would be a good opportunity for me to tell you about some of our professional puppeteers. The British Puppet and Model Theatre Guild have kindly let me reprint an article in the Puppet Master, edited by Mr. Meacock of Harrow. I would particularly like to tell you about the French group led by M. Felix – *Les Petits Comediens de Chiffons*. Their performance added great interest to the Festival and of course it gave it an international flavour, something that is so important as far as puppets are concerned. The group and their puppets appear on the opposite page.

Another company I thought outstanding was Jane Phillips' Caricature Theatre from Cardiff. Together with John Blundell and a talented group of girls they presented *Peter and the Wolf* most beautifully and artistically, showing that they were way ahead in their ideas and techniques. It brought a breath of fresh air into the Festival! There were many other excellent performances, such as those given by the Stavordales, Lanchesters, John Wright, Eric Bramall, etc. There were unfortunately also some dreary presentations, which were uninspired and of no credit to puppetry. I have seen some better shows given by Pelpups.

If you are a very good puppeteer you can put on any kind of performance and hold the attention of your audience by sheer skill of manipulation. If you are not so good you must depend a great deal on your choice of records or style of play. Whatever you do, make it lively and with lots of action. When choosing records make sure they are funny to start with (so that if all the lights went out you'd still get a laugh!) The man to watch is Rolf Harris – anything he puts on record seems to raise a laugh and it's invariably suitable for puppets, for instance his *Big Dog* record and on the back you have *Jake the Three-Legged Man*. The Pinky and Perky programmes are fine examples of lively and successful performances with well chosen recordings. I am not suggesting you only use records, some people look down on their use, but I think that is a thing of the past. I think you are more likely to give a lively

show using them, but never rely on them completely. You must try your hand at plays, but remember practice, practice, practice. More plays are spoilt by either the operators forgetting their parts or long parts are read and the puppets do not know what to do with themselves while this is going on. Again I have sometimes found it difficult to identify which puppet is meant to be talking. It is important to keep the head of the talking puppet moving and the others must be kept still.

Head movement is all important. I have included a diagram on this subject which shows you how you can add a shoulder string giving more control over the head. It enables you to make the puppet nod better and at the same time gives a lot of extra head and body movement.

The long promised photographs of the new factory are now here for you to see. Actually, they are close-ups of the factory workers so you will not get much idea of what the factory itself looks like. They were taken by Dick Whittington and Tony Wells and some of them were used in an illustrated article about the puppets in *Everywoman* last November.

Anyone going to Eastbourne, Worthing or Southsea? If so, be sure to see the "Fol-de-Rols". They have three troupes. One is at the Congress Theatre, Eastbourne, the other two on the Pier at Worthing and Southsea. Apart from wonderful entertainment generally, they use our puppets at the end of the show, it is well worth seeing.

The *Thing from Outer Space* competition drew many competitors. I have devoted a whole page to the best results. The two prize winners are Peter Bowran and Louise Albone (prize – two puppets each). Thank you every one else who participated – at least you have a useful extra puppet in your troupe.

First prize in the Photographic Competition goes to John Scovell (prize – two puppets) and second place goes to John Batt (prize one puppet). Also an ingenious picture by Colin Clews is shown (prize one puppet.)

The Playwriting Competition has been won by A. D. Turner, Ilfracombe for *Trouble at the Stores* (two puppets) and second prize (one puppet) goes to Susan Farrow for *The Hic*. I hope you like the play in verse by David Sinclair. I would like to know if you find this sort of play useful because Mr. Sinclair, with a little persuasion, could write a number of these and we could publish them as a book.

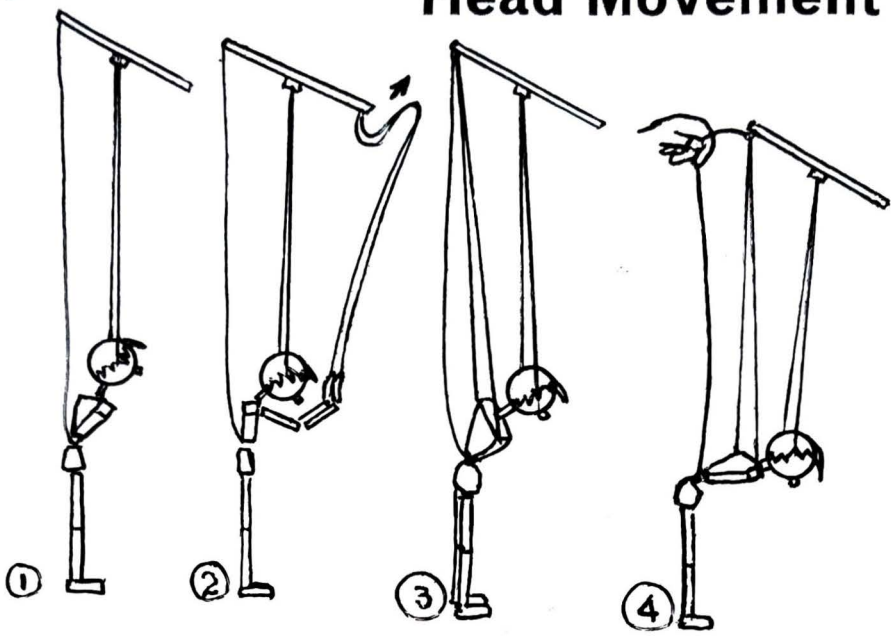
Now about the fateful record *Caterpillar Capers*. I regret to say that the original tape of this play has become damaged and before we can proceed the whole recording has to be done again and it has not been possible to get the artists together again. I hope to announce progress with this and other records in the Christmas magazine. In the meantime please do not send in money for any records.

In the next few weeks we shall be selling World Cup Willie glove puppets like mad. He has a football on elastic attached to his head so he can be made to head the ball – like a come-back, selling at 9/11d. in the shops.

You will find an application form for further magazines in this issue and in every one to follow. You apply **only** if you have received your two copies.

Good luck, Yours puppetually,

Head Movement



Many find it difficult to make their puppets nod. When control is tilted the upper body is inclined to lean forward causing the head to look forward (1) instead of downwards. To rectify this you can raise both hands (2). But the most satisfactory remedy is to add an extra string from one shoulder (use screw-eye holding arm to body). Pass string through back screw-eye in control and down to other shoulder. Tie so that it is just taut when control is level.

Now when the control is tilted the head only leans forward (3) and it has a floating action.

To bow, hold back string away from shoulder strings and lower control. You can push this back string out with the fingers of hand holding control while tilting control with some practice, provided you hold the control very much towards the back end. Your other hand is free to pull up and down one shoulder string causing the shoulders to twist. If this is done while puppet stands upright whole body wriggles. Useful for the Twist.

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Puppet Shows

JAN BUSSELL (Hogarth Puppets)

August 23rd-26th Parks in Crawley, Sussex.

October 22nd Oswestry, 24th Birmingham, 25th Peterborough, 26th Cannock, 27th Bridgnorth, 28th Ilkeston, 29th West Bridgford; November 12th Stanley, 14th, 15th Peterlee, 16th Consett, 17th Newton Aycliffe, 18th Redcar, 19th Saltburn, 22nd, 23rd, 24th Skye, 26th Greenock, 28th Troon, 29th Kirkcudbright, 30th Dumfries; December 1st, 2nd Annan, 4th-7th Dundee, 13th Bedford, 14th Dillington, 15th Street, 16th Taunton.

JOHN WRIGHT (at the Little Angel Theatre, Islington)

"*The Little Mermaid*," by Hans Andersen.

Saturdays 10th, 17th and 24th September and October 1st, 3 and 5 p.m.

Sundays 11th, 18th and 25th September and October 2nd, 3 p.m.

"*The Fisherman and His Soul*," by Oscar Wilde.

Saturdays 8th, 15th and 22nd October, 3 and 5 p.m.

Sundays 9th, 16th and 23rd October, 3 p.m.

"*The Little Mermaid*," by Hans Andersen.

Monday 24th to Friday 28th October, every day 3 p.m.

"*The Marsh King's Daughter*," by Hans Andersen.

Saturdays 29th October, 5th, 12th, 19th, 26th November and 3rd December, at 3 and 5 p.m.

Sundays 30th October, 6th, 13th, 20th and 27th November, and 4th December at 3 p.m.

Every Saturday at 11 a.m. a special show is given for the very young age group (3-7 year olds).

ERIC BRAMALL MARIONETTES (Harlequin Puppet Theatre, Rhos-on-Sea, N. Wales).

"*Ali Baba and the Forty Thieves.*"

		Overseas	U.S.A. & Canada
	Subscription to Club **1/6**	**2/6** to cover extra postage	**25c**
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Puppetry Festival at Hastings 1066-1966

(Reprinted from the Puppet Master)

PERCY PRESS

The Festival Director, Percy Press, is well known as Uncle Percy in Hastings where he has a summer season each year. He is described in Bill Baird's new book as "the uncrowned King of English Punch men", a title he undoubtedly deserves. And as a member of the Inner Magic Circle he is in the top flight of Magicians.

Percy is a Vice-President of the Guild and has held frequent terms of office as Chairman, alternating with periods as Vice-Chairman – Guild rules do not permit one Chairman to hold office for more than three consecutive years.

No doubt the Festival Director will take time off from his directing to depict some of the adventures of that rascal Punch, together with his accomplices and adversaries.

LES PETITS COMEDIENS DE CHIFFONS

An outstanding event during the Festival will be the visit of a famous French company from Charleville, a new and lively town on the banks of the Meuse in the Ardennes Forest. It is appropriate that a French company should take part in the celebrations and we are especially honoured in that Monsieur le Maire de Charleville will accompany the puppeteers and will be received by the Mayor of Hastings. On this occasion bows, arrows, swords and battleaxes will be left in the cloak-room.

Les Compagnons des Petits Comediens de Chiffons are a group of young people who produce the whole of their entertainments themselves. Story, scenario, design, puppet and scenery construction, production and direction are the work of a harmonious team; and there, probably, is the secret of their success, the spontaneity and verve of youth and the communal spirit of team-work.

The company was formed in 1941 by Jacques Felix who is Vice-President of the French section of UNIMA. They perform regularly in the Northern and Eastern districts of France and occasionally in Paris, notably at the Palais de Chaillot where they presented "The Marvellous and Amusing Story of the Four Aymon Brothers – Knights of the Ardennes"; and last year when they produced the "Puppet Circus in the Smallest Ring in the World" in the Marsan Pavilion at the Louvre Palace.

In 1961 the company organised the Charleville International Puppet Festival which was a resounding success. They participated in the Liege International Festival in 1958 and again at Karlovy-Very (Carlsbad) in 1964 where they brought the house down with a Great Dane which danced "le Twist". Later in 1964 they performed at Bochum for the Federal German puppet week. And everywhere they have been received with acclamation.

THE ERIC BRAMALL MARIONETTES

Eric Bramall is known as the director of Britain's unique permanent "Harlequin Puppet Theatre", at Colwyn Bay. Despite this, his performance at Hastings will not be a full stage show, nor will it be typical of "Harlequin" productions. Such presentations are designed for and demand, all the facilities of a permanent theatre and a full company. Eric will be accompanied only by Christopher Somerville, and his performance is one designed especially for the occasion.

Guild members know Eric chiefly for his incredibly adept manipulation of marionettes, cabaret style. This aspect of his artistry will be well represented, but we think that great interest will be aroused by his novel experiments with rod puppets.

Eric Bramall is the author of two popular Puppet books, one in collaboration with Christopher Somerville. He has been a member of the Guild for many years and is a Vice-President.

THE STAVORDALE MARIONETTES

A husband and wife team, Cecil and Madge Stavordale are very experienced puppeteers whose performances are characterised by the extreme precision of their manipulation. For something like seven years they toured the country with the Sharpes Toffee Puppet Theatre, performing at exhibitions, shows and in halls; on one occasion Sharpes booked them to appear at a Guild exhibition. For these tours the Stavordales developed a wonderful repertoire of fast bright acts some of which they still use. An outstanding production of this team is their "Elizabe-

than Fantasy" which includes the characters of Elizabeth I, Shakespeare, Elizabeth's courtiers and admirals and her horse; some of these can be seen in the illustration.

The Stavordales frequently work with an open stage fit-up, manipulating over the back-drop; a simple arrangement which is simple, is quickly set up, as quickly dismantled and is very suitable for hotel and cabaret work. Their work is not confined to tours and cabaret, they appear in Pantomime, have worked on popular puppet films and have performed in first feature films which required puppet sequences. Of recent years they have added hand-puppets to their marionettes. Occasionally the Stavordales will deputise for other companies, a most difficult and exacting business.

Cecil Stavordale, "Buster" to his friends, has a gift for devising ingenious mechanical contrivances, many of which he has described and demonstrated for the benefit of Guild members. He is a Vice-President of the Guild and a member of the Magic Circle. Madge was once a Secretary of the Guild.

THE LANCHESTER MARIONETTES

Formed in 1927 in London, this company moved to Malvern in 1936 where they established a permanent puppet theatre; later they moved again, this time to Stratford-upon-Avon almost opposite Shakespeare's birthplace and here they are still to be found. The company is known internationally although they have not travelled very much abroad. However they have travelled the length and breadth of the British Isles many times; from Thurso to Penzance, from Aberystwyth to Kings Lynn, and in Ireland. In 1937 they performed at the Paris Exhibition, in 1938 at Buckingham Palace, during the war all over the place for ENSA.

During all this time they kept records of their own and other puppeteers activities. Four large thick volumes contain details of their own work from the war years onwards. This vast amount of information, which is invaluable to the contemporary puppet historian, is kept in a readily accessible form as the writer has on occasion found to his benefit.

Waldo Lanchester was at one time associated with the late Harry Whanslaw at the London Marionette Theatre of which they were joint founders.

This company is a husband and wife team whose repertoire covers the gamut of marionette productions, from Circus to Madrigal Opera. Their version of "L'Amfiparnaso", an early madrigal opera by Orazio Vecch, was first performed in 1946 at the Wigmore Hall and more recently it was presented at the City of London Guildhall on the occasion of a reception by the City for the delegates to the Union Internationale des Marionettes Congress in 1963. One of the prime favourites everywhere is their "Underwater Ballet" which organisers of concerts will request time and time again; how many hundreds of times it has been performed the Lanchesters cannot estimate.

The Lanchesters now consider themselves semi-retired but this spring and summer will see them at places as far apart as Truro and Pitlochry. Waldo Lanchester is a Vice-President of the Guild and a County councillor.

GEORGE V. SPEAIGHT

One of the special events of the Festival will be a lecture on "900 Years of British Puppet History" and to deliver this no better choice could have been made than that of George Speaight, whose books "The History of the English Puppet Theatre" and "The History of the English Toy Theatre" are regarded as the definitive works on these subjects. They represent the result of a lifetime of research and are the more authentic coming from the pen of a puppet showman.

George Speaight is a Vice-President of the Guild, a British representative on the Presidium of the Union Internationale des Marionettes and the Chairman of the Society for Theatre Research.

JOHN CARR, O.B.E. AND A. H. SHELDRAKE

These two longstanding Guild members will be presenting "St. George and the Dragon", a Guild special, which is always performed at important functions. It was last performed in the City of London Guildhall on the occasion of the Guild's 40th anniversary celebrations in 1965.

A. H. Sheldrake, usually known as "Shel", will be remembered as the regular stage-manager at the Guild exhibitions in the Royal Hotel days, when he coped so capably with artistic temperament – and temper – artists who did not turn up, spot lights that blew up and all of the accidents which can happen back stage. And he never turned a hair. He has held various official Guild posts in the past but is now in semi-retirement.

John Carr appeared, together with Seymour Marks and Colin Gray, in the first Guild television performance from Alexandra Palace in 1937. He joined the Guild in 1932, was Chairman from 1943 to 1949 and is now a Vice-President and a Council member. He is the director of the Jacquard Puppets which have had an illustrious career and have performed before many distinguished audiences and individuals. They appeared on television from the earliest days of regular transmissions and have worked on a number of films. The company now includes three generations of Carrs.

THE CARICATURE PUPPET THEATRE

This Welsh company was formed in 1963 by a former Editor of *The Puppet Master*, Jane Phillips. There had been a Caricature Theatre as early as 1961 which produced some excellent rod and glove divertissement on a small scale and attracted considerable attention when it performed at a Guild Festival at Cambridge.

Officially the company was inaugurated in order to play at the First International Puppet Festival at Colwyn Bay in 1963. The performance they presented there was acclaimed as setting a new standard for British Puppetry. Subsequently the company concentrated for a couple of years on television, mainly in Welsh and based at Cardiff. It has numerous successes to its credit, including Ravel's "L'Enfant et les Sortileges", "Ffantasi" based on Tchaikovsky's "Nutcracker" Ballet Suite and, last year in honour of the Shakespeare Centenary, a revival of Garrick's "The Celebration" in collaboration with the Lanchester Marionettes.

Last year a grant from the Welsh Committee of the Arts Council enabled them to become a full-time professional company and to tour the Welsh schools; and they were commissioned by the Cardiff Committee of the Commonwealth Arts Festival to stage a full-scale production of the early Welsh legend "Culhwch and Olwen" which played at the City Hall, Cardiff and was the hit of the Welsh section of the Festival. It was this production which introduced the exceptional talents of John Blundall to the company, and to bring his skill to the design of the puppets and scenery. He is known as a former designer for the "Fireball XL5" and "Thunderbird" puppet films.

For the Hastings Festival, the Caricature Theatre will present their version of "Peter and the Wolf". This will be a full size stage performance with spectacular puppets and scenery designed by John Blundall and made by Jane and John.

This company aims to eventually build a permanent puppet theatre in Cardiff whilst continuing to tour Wales, the British Isles and indeed the whole world.

THE LITTLE ANGEL THEATRE

Puppet Master John Wright was born in South Africa and started experimenting with puppets in the thirties and has directed a company in England since 1947, first in Hampstead and later at Islington in North London. Many notable puppeteers have trained with John Wright, among them Molly Gibson, Audrey Atterbury, Martin and Heather Granger, Joan Garrick and Jane Tyson. He took his company of puppeteers on tour all over Europe and to South Africa; in 1960 they were awarded the first place at the International Puppet Festival at Bucharest in competition with some thirty international companies.

The name of John Wright is now synonymous with The Little Angel Theatre at Islington of which he was the instigator and is the Director. The building was originally a Temperance Hall abutting on to the grounds of Islington Church and was damaged by a bomb during the war. It was left derelict until 1960 when John bought it and commenced the rebuilding and conversion into a Puppet Theatre. Visitors to the 1960 Guild Exhibition at Shoreditch Town Hall will remember the detailed plans of this new theatre which were on display and created considerable interest. By the end of 1961, hampered by lack of funds, only two thirds of the project had been completed but John and his colleagues fitted a temporary stage, rescued some theatre seats from the old Collins Music Hall and opened on an experimental basis. In the years since then the theatre has become established; it has a regular following with a large band of Friends of the Little Angel and has become a recognised venue for provincial and overseas visitors. Now plans are under way for extensions and improvements.

Around the New Factory

1. Ron and Shirley Louth moulding the hands and feet. The "mix" on the left (looks like dough) is laid in metal moulds which have just come off the ice bath on right. The mould is closed and put under press, back on the ice. Shortly afterwards it is opened and mouldings taken out.

2. Miss Taylor dips all the heads into paint and hangs them on lines. She is seen removing the drip from the bottom of a frog's head.

3. These are the artistic girls who paint all the heads by hand. It takes six months to train a head painter and then only if they already have the artistic inclination.

4. Here is Joan Brown (on right) forewoman, discussing the programme with a head of a department. At the moment it is the "Muffin" table—it might be Bengos tomorrow.

5. Mrs. Smart and Mrs. Chapman make sure the puppets are well connected and do not play football (not even in World Cup years!) That means the knee joint (the trickiest of all) stops when it is straight—if it overshoots it is "playing Football!"

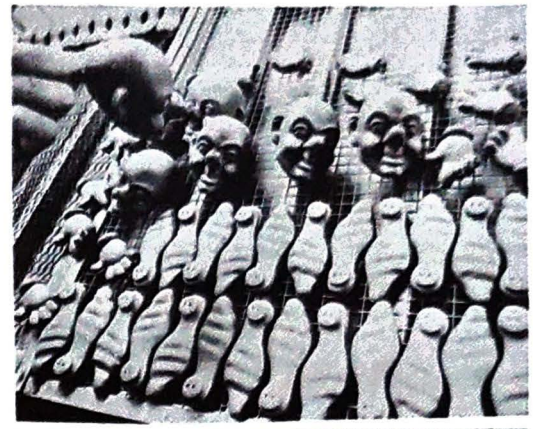
6. Mrs. Lanfear (on left) is the maker of controls. She is off to America for six months to stay with her son. On the wall is a picture of Walt Disney personally signed to Fan Lanfear, given her on her last visit.

7. Ten sewing machines buzz away all day turning out the little dresses and hats. The patterns are cut out on a press—there must be over 200 different shapes.

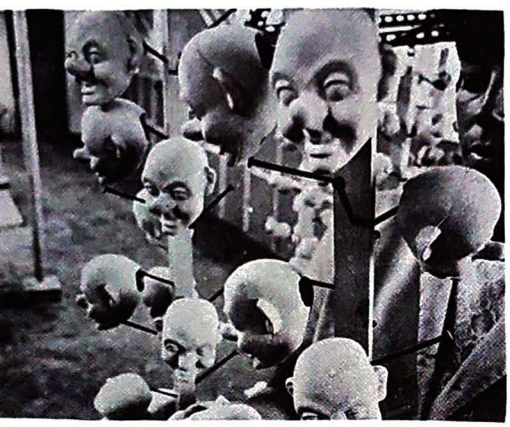
8. This is called "The Hair and Hat" table. The head is then connected to the dressed body and sent in trays to the Stringing Room. The glue pot in the foreground is used for sticking on the hair

The story of Bimbo

1. Bimbo mould is opened and a soft, cold, jellified head comes out.



2. His head is laid on a tray along with feet and hands. When full the tray is stored away in wind tunnel.

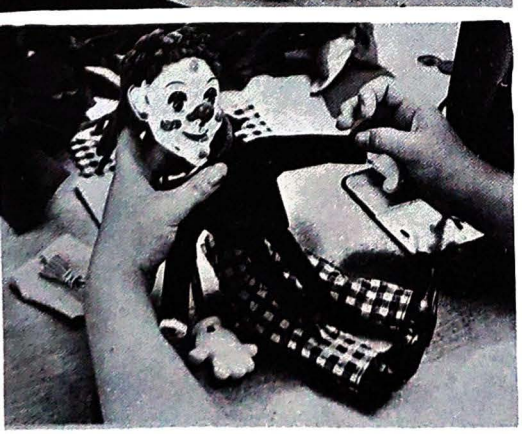


3. Next day they are taken out and hung on spikes which are drawn up to the ceiling.

4. By the next day they are quite hard and ready to be drilled and cleaned with sandpaper.

5. Now for his hair, this is orange rug wool. It is machined together first, then fixed on the head with glue. Finally his fringe is clipped.

6. Here is the "Body Table". It is sometimes a job to tell his right foot from his left.

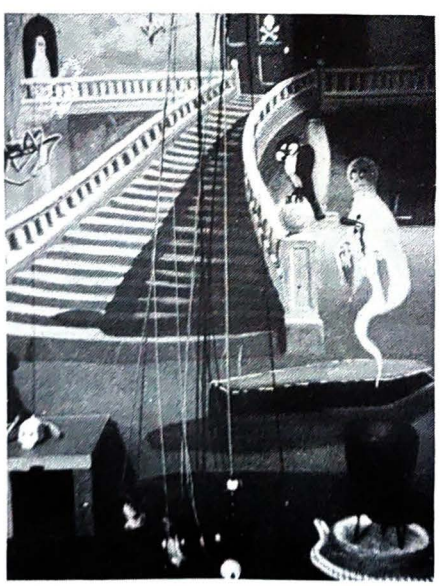


7. It is now dressing time. You may wonder how he is going to get that coat on with those big hands. Solution — the hands are tied on afterwards (not as you see in the photograph).

8. Finally he goes to the Stringing Room and at last he is a string puppet!

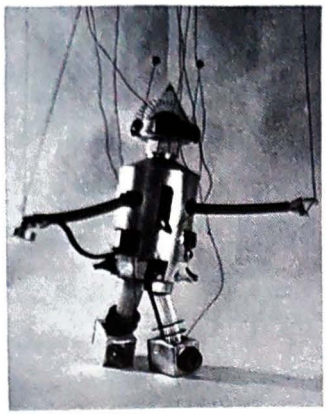
First Prize: John Scovell

Result of the Photographic Competition



Second Prize: John Batt

Third Prize: Colin Clews



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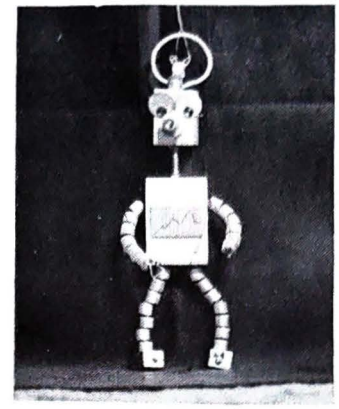
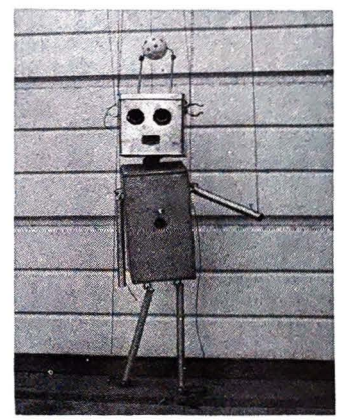


2.

3.

"The Thing from Outer Space"

1. Peter Bowran, Carlisle, Cumberland.
2. Louise Albone, Ontario, Canada.
3. John Scovell, Belfast, N. Ireland.
4. Robert Campbell, Edmonton, Canada.
5. Peter Stratton, Hillingdon, Middlesex.
6. Linda Copp, Tyngsboro, Mass., U.S.A.
7. Peter Landon, Macclesfield, Cheshire.
8. A. D. Waller, Bury, Lancashire.



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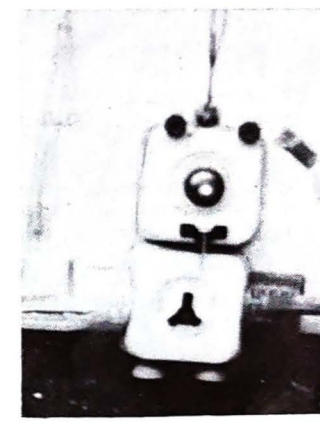
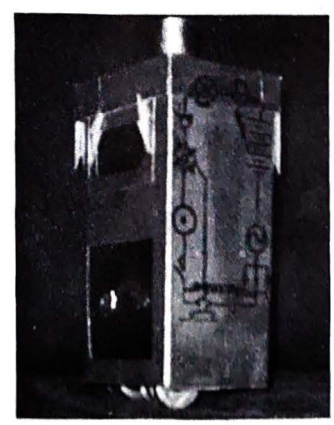


5.

Competition Results

6.



7.

8.

Trouble at the Stores

BY A. D. TURNER, 5 Fern Park, Ilfracombe, N. Devon. (Age 14½ years)

A PLAY FOR PUPPETS IN THREE SCENES

Characters: MRS. MOP, P.C. COPPEM, SINGING SAM, OLD MCBOOZLE, THE GOOD FAIRY, SINISTA THE WITCH.

SCENE I.

The outside of the village stores, time early morning. MRS. MOP is engaged in her daily routine of sweeping the path, etc., etc.

Enter MRS. MOPP.)

MOP: **I do wish people wouldn't leave their litter lying about all over the place! I'm forever having to come out and sweep it up! I don't know why they don't use the litter basket . . . perhaps it's because we haven't got one! !**

(*Enter* P.C. COPPEM.)

P.C.: **Morning Mrs. Mop, and a nice one to be sure!**

MOP: **I suppose it is, for those people who haven't got anything better to do than stand in piles of rubbish that other people are trying to sweep up!**

P.C. (*hopping out of the way*): **Ooh, sorry Mrs. Mop I didn't notice it, I was too busy thinking of the message I had to give you!**

MOP: **Message? What message?**

P.C.: **There's been a lot of robberies from shop keepers lately, and the Inspector has told me to come round and tell you all to be on your guard!**

MOP: **Robberies? From shops? Who's doing it then?**

P.C.: **Now if I knew that Mrs. Mop, I wouldn't have to be coming round would I? I would soon have who was responsible in my jail. Mind you I've got my suspicions alright, but that isn't proof, and Proof is what I must have!**

MOP: **Well, you just be quick and catch them. I don't know what things are coming to in this place. A body hardly dare go to bed at nights! Don't you worry, if I see anyone slightly suspicious I shall be fetching you, AND I've got ideas about one or two people round here, I'll tell you!**

P.C.: **Now, now, Mrs. Mop. Fetch me by all means in the event of trouble but don't lets be too hasty mind, proof, Mrs. Mop, that's what we must have, proof you know, and that isn't always easy. Ah well, I must be on my rounds again, Good day to you!**

(*Exit* P.C.)

MOP (*calls off*): **Good day, Mr. Coppem, I'll be watching!**

(*Carries on sweeping muttering to herself, ad lib.*)

(*Enter* WITCH.)

(*The* WITCH *is carrying a basket of odds and ends which includes Flowers and Brushes, etc.*)

(*She puts her feet right in the pile of rubbish that* MRS. MOP *is brushing up and stands there.*)

WITCH (*in a whining voice*): **Morning Missus, can I sell you something today? Clothes pegs, artificial flowers, a nice chimmerley brush?**

MOP: **Cor, luvaduck, someone else parking in me rubbish! NO! Getoutofit!** (*Mames a swipe at the* WITCH'S *feet with her broom*). **All you people trying to stop a body getting on with her work, NO! I don't want any pegs, flowers, or nice chimmerley brush!**

WITCH: **Oh come on missus, help a poor old woman make a living, what about a nice new sweeping brush to replace that one that you are wearing out hitting my feet with!**

MOP: **NO! NO! NO! NO! There's a poor woman here trying to make a living but she can't get on with it for people like you hanging about. Now be off with you before I call the Policeman!** (*Chases* WITCH *off the stage.*) **The cheek of some people!** (*Sweeps rubbish off stage.*) **That's that then, now I must just go and do the yard and it will be time to open!**

(*Exit* MOP.)

(*Re-enter* WITCH.)

WITCH (*shaking fist off*): **G-rr-r, you miserable old skinflint! Won't buy a thing, and here's me with the best stolen stuff in the business! I'll get even with you yet! Just you wait!** (*Looks in the window*). **Oh yes! a very nice class of stuff, well, well, well, we must see about this. I'll just nip off and squiggle a spell or two and then we'll see Missus laugh on the other side of her face, Ha! Ha! Ha! Ha! Ha!**

(*Exit* WITCH).

CURTAIN.

SCENE II.

The interior of MRS MOP'S store. Background of shelves, etc. Wooden prop counter, odd boxes, sacks, etc., and two articles wired for removal later in action.

(*Noise of singing off.*)

(*Enter* SINGING SAM.)

SAM (*finishes last few bars of song*): **Hullo there! Anyone at home? SHOP Ma!**

(*Enter* MRS. MOP.)

MOP: **Alright, alright, I'm coming, whatever is all the noise about?**

SAM: **Singing Sam at your service Missus, and a customer to boot! I want a G string for my trusty old banjo!**

MOP: **I don't think I've got a G string will an E string do?**

SAM: **Two E-strings on a banjo? Who ever heard of that! I must have a G-string, it makes the tone Missus, the tone!**

MOP: **The way you holler I shouldn't think people can hear the banjo anyway, so it doesn't make much difference!**

(*Searches back shelves while making this speech.*)

SAM: **Now, now, don't be like that Missus, I'll have you know that I was trained by Miss Britton!**

MOP: **Well, I don't think I've got one but . . . ooh! just a minute what's this down here!**

(MRS. MOP *bends down and rummages under the counter while* SAM *turns away and examines some of the other goods. At this point the witches broom enters, swoops round and down and picks up a pre-wired article. This action is asccompanied by the witch's voice offstage.*)

WITCH: **Whe-e-e-e-e-e-e-e-! Hurrah! for invisible spells, bombs away and here we go. This will put the cat among the pigeons alright! Ha! Ha! Ha! Ha! Hee! Hee! Hee! Hee! !**

(*Neither* MRS. MOP *or* SAM *have noticed this action.* MRS. MOP *straightens up from behind the counter.*)

MOP: **There we are then. One G-string. That's you fixed up then!**

SAM: **Thank you, Missus, that's just the job** (*Pays*) **Well, I'm off now to serenade the posh neighbourhood**

to see if I can earn my dinner!

(*Exit* SAM.)

(MRS. MOP *suddenly notices missing article and rushes after* SAM.)

MOP: **Ooh! Where's my radio, help! thief! robber! Sto-o-o-o-o-o-p! !**

(*Voice continues off.*)

Mr. Coppem stop him! stop him! He has stolen my radio, that's it you got him, bring him back, bring him back!

(*Re-enter* MRS. MOP *followed by* SAM *who is in the grip of* P.C. COPPEM.)

SAM: **'Ere, let go, let go, I haven't done nothing! What's the silly old woman talking about?**

MOP: **My radio was here till you came in and when you went, it disappeared! You take him and lock him up, Mr. Coppem!**

P.C. **Well, I dunno, he hasn't got anything on him but I suppose he could have hidden it. Although I did nobble him rather quick, although I say so myself! Still, we had better see what the Inspector says about it. Come on my lad, off to the station.**

(*Exit* P.C. *and* SAM.)

(MRS. MOPP '*flutters*' *about in a bit of a tizzy, but then settles down. During this time she can be muttering to herself ad. lib.*)

MOP: **Well, perhaps that's the robberies settled and we can all have some peace and quiet. Although I wouldn't have thought it of Sam. He's a bit of a rogue, but I wouldn't have thought that he was a thief. I do hope I wasn't too hasty.**

(*Noise of more singing off.*)

MOP: **Hullo! Another songbird coming!**

(*Enter* MCBOOZLE *singing the following words to the refrain of 'I belong to Glasgow'. He has a slight attack of the staggers and finally comes to rest leaning up against the counter.*)

MAC (*sings*): **I belong to Glasgow,**
Dear old Glasgow toon,
I'm only down here on my holidays,
But this place is going around!

MOP: **Now, now, kindly stop going around in my shop!**

MAC: **Ah! My dear wee Madam! A very good day to ye! I'm after purchasing a bottle of your excellent parsnip wine. It's nearly as good as our scotch so it is!**

MOP: **I'm glad you like it. But you are supposed to drink it, not bath in it! Ah well! I suppose I can fix you up, although what Mr. Coppem will say if he sees you I really don't know!**

MAC: **I shall not be intimidated by a sassenach policeman, on with the Parsnip my fair Lady!**

MOP: **I don't really like leaving the shop, but I shall have to go to my store for it. There have been some very queer things going on this morning. You keep an eye on things while I'm gone!**

MAC: **I shall do that my good Madam, kindly hasten my Bettle is ompty, er, I mean, my Mottle is bempty, er, I mean, I very dry!**

(*Exit* MOP.)

(MCBOOZLE *wanders around the shop in an aimless manner. At this point the witches broom again appears and swoops down and whips another item. The action is accompanied by the* WITCH'S *voice off, but this time* MAC *sees the broom.*)

WITCH: **Whe-e-e-e-e-e-e-e, here we go again, eyes down for a full house, all the two's dinky doo, BINGO!**

MAC: **Suffering Haggis! ! An airborne broom with nobody on it! And talking to itself too! Jings the place must be haunted. I'm no messing about with Bingoing brooms, I'm away to the highlands where it's quiet!**

(*Exit* MAC *at a fast stagger.*)

(*Enter* MRS. MOP *emptyhanded.*)

MOP: **I'm sorry, I don't seem to have any Parsnip, Oh! Where's he gone?** (*Sees second article missing.*) **Oh! Oh! Oh! Another one gone, they are all at it today. Stop thief! Stop thief! help! More robbers at large! Mr. Coppem, Mr. Coppem, stop that tiddly Scotch robber!**

(*Rushes off.*)

(*Enters again, followed by* P.C. COPPEM *and* MAC.)

MAC: **Taker yer hands off me yer big Booby Bobby! I've not got the silly old woman's I tell you it was whipped by a broom playing aerial Bingo!**

MOP: **A likely story that is too!**

P.C.: **Ar, a likely story to be sure Mrs. Mop, come on my lad let's be off and see the Inspector.** (*Starts to march* MAC *off.*) **Oh, and by the way Missus, don't let's have too many more today my jail is getting rather full!** (*Exit.*)

MOP: **Oh, dear! I shall be glad when this day is over and I can go to bed, I'm getting really fed up with it all, I really am!**

CURTAIN

SCENE III

The interior of MRS. MOP's shop at night time. The curtain opens to reveal an empty stage. The GOOD FAIRY flies on and settles centre stage.

FAIRY: **Don't be surprised to see me here,**
You really should have guessed,
That when there's evil work afoot
Us girls are at our best.

This Witch is getting rather much,
So I must try and stop it,
Now let me think of ways and means,
To make the horror cop it!

(*Carry on in normal speech.*)

Now let me see, how I can trap this witch type. SHE likes to mess about whilst invisible, perhaps two can play at that game!

So first I go invisible (*disappears*)
And now a further spell (*voice continues off.*)
I send my power over there,
And make a mobile bell.

(*Bell jumps up and down, and floats about before settling again.*)

(*Enter* WITCH *visible and with, or without broom.*)

WITCH: **Aha, he! he! he! he! no need to be invisible now, it's dead of night, and they are all asleep. Now for the Jackpot! He! he! he! Double your Money, now I'll clear the lot!**

(*Drags on a large box and starts going round pushing everything movable into it.*)

(*As she does so the bell starts to stalk her waiting its chance to get in a blow.*)

WITCH: **Eh, what's that? Thought I heard something.** (*Looks all round, and the bell promptly settles and remains quiet. This can be extended for laughs if it appeals to the audience, but don't overplay it.*) **Must be my imagination, there's nobody up at this hour! Carry on, regardless!**

(*At this point the bell swoops on the* WITCH *and starts clobbering her over the head.*)

WITCH: **Ow, Ow, call it off, I've got a ringing in the ears. Help! Murder O-o-o-o-o-o-oh!** (*Voice tails off and* WITCH *falls to the floor.*)

(*Enter* MRS. MOP.)

MOP: **What's all the noise, Oh! Oh! look at my shop, and O-O-Oh! There's that nasty old pedlar woman! She's the thief, Help! Help! Police! Fire! Ambulance! !**

(*Heavy knocking off.*)

P.C. (*voice only*): **Now what's going on in there?**

Mrs. Mop, Mrs. Mop, are you all right?

MOP: Oh, quickly, Mr. Coppem, I'll let you in, it's that horrible woman, SHE'S the thief! !

(*Runs and lets* P.C. *in.*)

(*Re-enters with* P.C.)

P.C. Now what's all this 'ere? (*Bends down and looks at* WITCH.) Well, my dear soul, if it isn't Wicked Winnie the Witch! Wanted in seven counties, for robbery, spell-binding, and making school kids get their sums wrong! SIR will be pleased we've caught her! (*Pause for laugh??*) I wonder who clobbered her?

MOP: It wasn't me, she was like that when I came down!

WITCH (*sits up moaning*): O-o-o-o-o-o-h! It was the bell, the bell!

P.C.: A bell, was it? Well never mind the bells, they've only got cells where you are going. Come along me lass, a luverly job. Caught red-handed and plenty of proof too! ! Which reminds me Mrs. Mop I'd better let those other two gents out of jail that you accused!

MOP: Oh, I am so sorry Mr. Coppem, but the circumstances were suspicious. I'll make it up to them though. You tell them to come up tomorrow, and they shall have a big helping of my special Teddy-cake and a glass of something refreshing!

P.C.: Righto! Mrs. Mop, and I'll come with them, I could do with some of that myself. Off you go to bed again, and I'll pop along with Wicked Winnie here. Goodnight!

MOP: Goodnight, and Thank you, Mr. Coppem!

(*All exit opposite sides.*)

(FAIRY *floats down.*)

FAIRY: Our tale is told the play is done,
The Wicked Witch has met her fate,
And now I fear that I must run,
In pantomime I have a date.
Goodbye! (*Starts to go off and then pauses.*)
I nearly forgot. (*Waves wand and large card comes down bearing the words . . . .*

THE END

The Hic

BY SUSAN FARROW, 42 Witard Road, Heartsease Estate, Norwich, Norfolk. (Nor. 27R). Age 10 years.

Cast: WILLY, MOTHER, FATHER, GOOD FAIRY, FAIRY QUEEN, BOY NARRATOR.

SCENE 1

NARRATOR: Long ago in a house in the country, a little boy named Willy was sound asleep in his bed. His mother and father were out at a party.

Scene: Willy's bedroom.

(*Suddenly Willy wakes up*)

WILLY: Oh dear, I do feel hungry, I wonder if there is anything nice to eat in the larder downstairs? I think I will go and have a look.

(*He quietly gets up and goes downstairs.*)

SCENE II

In the kitchen.

WILLY (*he goes to the larder and opens the door*): Ah, look at that super cake . . . . Oh, I remember mother told me not to touch the cake . . . never mind, I'll have a little piece. (*He cuts a piece of cake and eats it.*) Oh, that was lovely! but now I think I had better go back to bed, as mother will be back soon. (*He leaves the kitchen.*)

SCENE III

NARRATOR: So Willy went back to bed, and was soon fast asleep. Next morning when he went down to breakfast he had forgotten all about the cake he had eaten the night before. Until . . . (*Willy comes into the kitchen.*) his mother and father were sitting at the table.

FATHER: Good morning, Willy, did you sleep well?

WILLY: Yes thank you . . . hic . . . father . . . hic . . . did you have a . . . hic . . . nice time . . . hic . . . at the . . . hic . . . party.

MOTHER: Willy what is wrong with you, is it something you ate?

WILLY: No . . . hic . . . it can't be . . . hic . . . unless it is . . . hic . . . no it can't . . . hic . . . be.

MOTHER: Can't be what?

WILLY: Oh . . . hic . . . nothing.

FATHER: Tell me Willy what can't it be.

WILLY: Well . . . hic . . . last night . . . hic . . . I came downstairs and . . . hic . . . ate a piece of that chocolate cake . . . hic . . . hic.

MOTHER: Willy, you didn't take that chocolate cake it was meant for the Goblins when they come to steal our food again. It was a hic-up cake, and when Goblins eat hic-up cake they get hic-ups and never come near the house again, I didn't tell you because I know you like the Goblins, but I did tell you not to touch the cake.

WILLY: Oh . . . hic . . . dear. Is there a cure . . . hic?

MOTHER: There is, but only some of the fairy's know it.

FATHER: Well, mother, this afternoon you will have to take Willy to Fairy Land.

MOTHER: Very well. Now, Willy eat up your breakfast.

WILLY: Very . . . hic . . . well, mother. Oh! dear I . . . hic . . . wish I had never eaten that . . . hic . . . cake.

SCENE IV

NARRATOR: That afternoon, Willy and his mother, got in a pixie carriage and drove off to Fairy land. When they arrived they asked the first good fairy they saw if she knew the cure for hic-ups.

MOTHER: Please help me good fairy, can you tell me the cure for hic-ups you see my son has gone and eaten a piece of hic-up cake.

GOOD FAIRY: He has, has he, well there is a cure for hic-ups, but I'm afraid I don't know it. The only fairy in Fairyland who does know is the fairy queen.

MOTHER: Oh! please would you take me to her.

GOOD FAIRY: Why, of course, follow me. (*They follow the fairy off right. off stage.*)

SCENE V

Fairy Queen's palace. Mother, Willy and fairy enter from left. Fairy Queen sits on her throne in the middle of the stage.)

GOOD FAIRY: Excuse me your majesty, but a little

boy has eaten hic-up cake, and so his mother brought him here, and I brought him to see you.

FAIRY QUEEN: **Oh! I see. Well, Fairy, you may go** (*Fairy exits left.*) **Now little boy what's your name?**

WILLY: **Wil . . . hic . . . ly.**

FAIRY QUEEN: **Well, Willy, why did you eat the cake?**

WILLY: **Because I . . . hic . . . was hungry.**

FAIRY QUEEN: **Did your mother tell you not to touch the cake?**

WILLY: **Yes . . . hic . . . your . . . hic . . . highness.**

FAIRY QUEEN: **Just as I thought, and you disobeyed her.**

WILLY: **Yes, but I'm . . . hic . . . terribly . . . hic . . . sorry.**

FAIRY QUEEN: **A naughty little boy.**

MOTHER: **Oh! your highness please forgive him and cure him.**

FAIRY QUEEN: **Very well.**

WILLY: **Oh! your highness how can I thank you.**

FAIRY QUEEN: **On one condition.**

WILLY: **Oh! . . . hic . . . anything.**

FAIRY QUEEN: **That you always obey your parents.**

WILLY: **Oh! . . . I . . . hichic . . . w . . . hic . . . will always.**

FAIRY QUEEN: **Very well, now to cure hic-ups you must wave your hands above your head and say POOKEY, STOOKEY, NOSEY, NOSE, FIDDLE STICKS HIC-UPS GO AWAY, but you must say that without hic-uping once.**

WILLY: **Oh! dear . . . hic . . . but I'll try** (*he takes a deep breath, lifts up his arms and says*) **POOKEY, STOOKEY, NOSEY, NOSE . . . hic, hic, Oh! dear** (*he brings down his arms.*)

FAIRY QUEEN: **Try again, but remember if you can't say it this time, you'll never be cured.**

MOTHER: **Oh! Willy, try hard this time.**

(*He takes a deep breath and lifts up his arms.*)

WILLY: **Pookey Stookey nosey nose fiddle sticks hic-ups go away.** (*He quickly brings down his arms.*) **I said it and I'm cured** (*he does a little dance around the palace and dances right off stage.*)

MOTHER: **Oh! thank you, your Highness. Willy come and thank your highness.**

(WILLY *hurries on.*)

WILLY: **Thank you, your highness thank you very much** (*he bows.*)

FAIRY QUEEN: **Son't thank me, but remember always obey your parents. Now, I'm afraid you must go** (*she rises.*) **Cheerio, Willy.**

WILLY: **Cheerio, your highness and thank you again.**

MOTHER: **Goodbye your majesty** (*They all exit left.*)

NARRATOR: **So Willy went home and always obeyed his parents from then on.**

THE END

Pelpups write

LINDA HAMMON—3 North Pavilion Road, Gibraltar. Our first show was at our school in aid of the Freedom from Hunger Campaign, at which we collected £4 5s. 0d. Our second show was at another school in aid of Cancer Research. At this one we collected just over £10. Indeed, the shows were so successful that we had a long paragraph devoted to us in one of the local newspapers, and our teachers and friends are suggesting we start another show as soon as possible. We found many of your hints very helpful, especially the idea of taping the whole play with music and sound effects. We were rather stumped over the lighting problem, we had no real fixed lights, etc., but we found something very useful, pieces of coloured cellophane. When the Good Fairy entered we slowly moved a piece of yellow cellophane over the lamp, when the Bad Fairy entered we moved red cellophane over it. The scene where the Prince wakes the Princess turned out to be the best scene. We had music (Intermezzo from Cavelleria Rusticana) all the way through, with the lights gradually lightening from red to yellow and then white when the Princess awoke, with the music reaching its height when she agreed to marry the Prince . . .

Linda would like to hear from any Pelpups living in Gibraltar.

SUSAN HODGE—I have done two puppet shows. One was the opera "Hansel and Gretel" and the other was "Beauty and the Beast". They were both very successful. I did "Hansel and Gretel" for charity and raised over 10 gns. In the future I hope to do "Alice in Wonderland" and "Jack and the Beanstalk". At the moment I am preparing for my next show "Puss in Boots" which I am doing at a large children's party for charity. I have written the six songs myself. Altogether I have 28 puppets, 24 of which are Pelham. I use the same puppets each time but I redress them in different clothes and change their wigs. I use a mirror for rehearsing so that I can see the puppets exactly as the audience does and so easily correct my mistakes. I have found a way of making puppets do acrobatics. Pull the leg strings as high as they will go and drop the control downwards in your hand, the puppet can now dance on his hands or stand on his head and when you lift him up and drop the strings he is not tangled.

MICHAEL PATERSON—New Zealand. We now have a new stage. The front is 6 ft. high by 8 ft. long. This has a wooden frame covered with canvas which has a design painted on it. The whole stage is portable as the wooden frame is bolted and the canvas rolls up. There are three proscenium openings. This means that each opening can be used for a different scene. For ballrooms, etc.,

we use all three openings on the one scene. Sometimes we have an orchestra in one of the smaller openings. My mother and father are now interested in puppetry so we call ourselves the Paterson Family Puppets. We do quite a few shows at parties, etc.

MARY AMBRIDGE—If you have not got any facilities for hanging your puppets up, like the telescopic one or a chain as shown in Pelpup News No. 10, fix up a length of string and put some loops in it.

DAVID GIBBS—How to make easy wigs for your puppets. First you get an old dolls head made of vinyl, then cut out the shape of the hair on it. When you have got it off put elastic on each side—and it is ready for your puppet.

COLIN CLEWS—45 The Oval, Ouston, Chester-le-Street, Co. Durham. In August we may be making a film with as many of our puppets as possible. We have found a place which is very good for filming cliff scenes. I would like a pen friend anywhere in the world aged 13-15. Hobbies, reading, drawing, poetry, puppetry and writing.

NIGEL SUMMERTON—I am now starting to get engagements for children's parties, etc. since I have had my photo in a local paper (I enclose a cutting).

(*Ed.—Thank you for the interesting cutting—good luck to a budding puppeteer.*)

ANTONY MASON—We thought you might like to look at this programme which we have enclosed. We used them in our school puppet show only a few days ago.

(*Ed.—And it is a very well prepared programme—good luck to your future shows*).

JANE COTTERELL and ELAINE GIBB—My cousin and I have held a puppet show in aid of the N.S.P.C.C. and we raised 10/-.

DENISE BELL—. . . I am having difficulty over their faces and hair, if you have any advice you could give me I would be very grateful . . .

(*Ed.—Rug wool makes very good hair or you can buy proper dolls hair from big toy shops. You can use odd pieces of lambs wool, if you can find any and also raffia makes good hair and so does untwisted rope*).

LYNETTE, SUZANNE and DELISE GADBURY—California, U.S.A. We put on the enclosed play "School Daze" at the school Art Fair last October. We opened the show with a short skit between a clown and a Jack-in-the-box. We made the Jack-in-the-box from a musical toy one by taking out the spring, adding a weight at the bottom and strings to holes drilled in his ears. Then we set the box at the pop-open point, and a tied a string to the lid. The flower for the "School Daze" play was cut out of yellow satin, with a green yarn stem and green satin leaves. It fits down inside a paper cup "flower pot" and grew when a string was pulled. A piece of lead on the end of the yarn kept its roots in the pot. The butterfly had cardboard wings and a lead fishing weight for a body. The string to the body was elastic thread, so the body moved up and down for a flying effect.

MICHAEL A. HALL—As you probably know we have a small puppet club called the C.H.P.C. Last time I wrote we had devised a coloured lighting system for our stage and also a typewriter on which we type notices, letters and programmes.

NICHOLAS QUEST—For anyone who is really interested in puppets and how they work, and new tricks for puppets, I suggest they try and get the books by H. W. Whanslow and Victor Hotchkiss from the library. Some titles:—

Specialised Puppetry	price	7/6d.
Bankside Costume Book	,,	7/6d.
Bankside Stage Book	,,	7/6d.
Bankside Book of Puppets	,,	7/6d.

Published by Wells, Gardner Darton & Co. Ltd.

MARTIN MCNEILL—I should really have written before about our company which started about seven or eight years ago with two-man plays involving myself and our next-door-neighbour. As my sisters grew up we graduated to glove puppets, in the last three years our marionettes have performed many shows, at schools, private parties and church halls. Our rule is to present two major shows a year — one an hour-long fairy story with dancing and turns (Cinderella, The Sleeping Beauty, Jack and the Beanstalk), the other a less "festive" fairy tale (Bluebeard), a

children's play (Peter and the Wolf) or an original production. The Easter show is followed by a variety show. Much of this is dancing but our songs come mainly from pop songs and musicals (Kinkie dances to "Happiness" the Tyrolean Twins sing "Edelweiss" for children and from Flanders and Swann (the old man sings to the old woman "I know I shall not love you when you are old and grey") for adult shows.

G. J. ELLIS, 7 Serpentine Road, Wallasey, Cheshire—We now have a company of seven members, five boys and two girls, and have recently built a new theatre six feet long and three feet deep, and our last show that we did was called "Rumpelstiltskin" and was written by myself. Our first show was entitled "Beauty and the Beast" which was a great success. We have recently bought a tape recorder and have found it very useful indeed as we are in the process of producing a variety show called "Showtime Review". I have recently found a very good piece of music for a skeleton dance, "In the Hall of the Mountain Kings", by Grieg, from the Peer Gynt Suite, or "Fingal's Cave" by Mendelssohn. If there are any Pelpups living in Wallasey we would like to hear from them as we welcome them to join our Company.

LENNOX HONYCHURCH, Dominica—I have recently gone to see the film of "The Sound of Music" and in it there is a puppet show, which I liked very much. These particular puppet's mouths, eyes and even eyebrows moved and created a very funny effect. On another island where I go to school there is a Television system and one of the programmes is "Supercar" which is acted by puppets in a sort of jet-age. These puppets are very well worked but you cannot see the strings, which, as you have mentioned in a previous magazine, are part of the puppet and should be seen.

(*Ed.—The custom of showing the strings of your puppets applies only to stage shows. Where string puppets are used for films it is necessary to conceal the strings as much as possible, particularly if the films are to be shown on television because all views are much closer and undisguised strings show up much more than they do on the stage.*

JOAN BOYD, U.S.A.—I wish to tell you how happy I am for being able to buy your puppets. My sister and I use them to tell Bible stories and to bring out a worthwhile message for Christian living to the children. We tape the stories on a tape-recorder and do all the talking with some home-made sound effects and music in the background. My sister also created breathtaking scenery by making parts of the stage glow in the dark.

K. P. JOINT—"The K.P.S.A." The club at Easter this year will be one year old, it has eight members, two of whom have been in the club since it started. We have a theatre and about fourteen puppets which are all glove puppets. Five of our plays we wrote ourselves and eight we found in books. I have just sent the K.P.S.A. News Letter to the members which is the first news letter I have sent out this year. We are hoping to do our first entertainment at Easter at the birthday celebration if we have the right amount of money.

ROGER LEWIS—Since I last wrote to you our group, the Playhouse Puppeteers, has given two more performances, the first production in September 1965 in an outhouse which we tidied and converted into a theatre, was my friends version of Hansel and Gretel in rhythm. This was a great success, running for four days, to as many friends as we could squeeze in at a time. We managed to raise £7 for Oxfam. Our Christmas Variety Show this year was performed at my brother's school where we entertained 200 children for three-quarters of an hour, thus raising £5 for the school piano. As in every Variety Show everyone found the skeleton most amusing even though I'm sure I heard someone scream, but I am convinced that they enjoyed watching, and we producing, the show. My friend, Hugh Wiles and I produced a good Act, which has had several audiences in fits of laughter, and you probably will find of interest. It concerns the Headmaster, Old Lady and Policeman, a grand piano, which can be bought from any good toyshop. The Headmaster, after introducing himself and the Old Lady tries propping the lid up, which promptly falls down once his back is turned. Defeated, he proceeds to play "Three Blind Mice" to which the Old Lady, who is Soprano, sings in a high pitched voice, and on doing so, raises the lid of the piano. The headmaster, seeing the opportunity attempts propping up the lid, but as soon as the Old Lady finishes her high note the lid falls, and the headmaster gets his head stuck inside the piano. After much assistance from the Old Lady he pulls his head out. This is followed by much annoyance and loss of temper, then the Headmaster recommences playing, and the lid rises as before, but this time the lid stays up after the Old Lady has finished singing. The Headmaster is tempted to try again while the lid is still hovering in the air. But just as before,

the lid falls on his head and the Old Lady with much difficulty manages to calm his temper. The determined Headmaster attempts to play again. The Policeman now makes his appearance, the Old Lady stops singing, but the lid stays up. The Policeman goes over to the piano to prop the lid up, taking no notice of the Headmaster's warning and the lid promptly falls on his head. After being freed he immediately accuses the two of a trap and takes them to prison, much to the amusement of the younger generation present amongst the audience.

(MRS.) J. S. LENDON—As there are seven characters in the play, this meant each of the girls memorizing two parts, but when it came to the point of performing the play, they had difficulty in fitting the puppet's actions to what they had to say. It was obvious that they could not do both things together, so they decided to record their parts on a tape recorder and this then left them free to manipulate the puppets. They actually managed to accomplish a good "tape" at only the second try, and found that the music required in the Ballroom Scene was best reproduced with the help of a musical box, which had just the right fairy quality about it to suit the surroundings. The children, Ann and Susan Butler of Northgate, Crawley and Joanne of Tilgate, Crawley, have so far given two public performances of their play, which was highly praised on both occasions. They have had a write-up in the local press.

MICHAEL RIGNALL—We were thinking about our next show after the one we have just done and collected £4 (I've told you before I think), but fine weather took us away. We have decided for our Christmas play to do "Professor Maplethropes Invention" and "I've lost My Mummy" afterwards. So we wait for the puppet season again and then down to work.

RAYMOND GROVE—Since I last wrote we have given three very successful shows. The first was for a private day nursery in Fulham, for which we charged 3 gns. The second was for our new honorary member, Miss Vanessa Redgrave, who enjoyed it very much, and the third was for the Scotland Yard children's party, for which we charged 5 gns. With the money from these shows we bought some new curtaining for our "Pelham" stage. We have red velvet across the pelmet and either side of the stage to form the proscenium arch. The draw curtains are of blue satin and to hide us from the audience we have black curtaining across the top and at either side.

W. A. E. GOODWILL—My son recently received Pelpup News No. 10. I note that (on page 5) you warn puppeteers not to use records for public performances unless licensed by the Performing Rights Society. I would suggest that this could be amended to the effect that anybody can use records for public performances — using a record player — **providing it is made clear to the owners of the hall, etc., where they are to be played,** are covered by licence for music, and that this could be covered by the puppeteer stating in his letter something like ". . . would be pleased to give a show for you, I shall be using my record player and records and I assume that you are covered by a licence for music . . ." This, I would suggest would cover the puppeteer because the onus for the licence then rests with the Hall owners — **but it must be stated in writing to them.** Regarding tape recordings of records — I think you will find that this is **illegal**/ Unless a very stiff licence fee is paid (I believe £10 for every repeat). The B.B.C. I understand is contemplating combatting tape recording of gramophone records by introducing a VHF whistle which though inaudible to the human ear affects the magnetic recording head of the tape recorder and when the tape is played back a high pitched hum comes over thus spoiling the recording. In view of the foregoing I think it is perhaps unfortunate that you seem to suggest in lines 17, 18, 19 and 20 of page 5 that tape recording records is permissible.

(*Ed.—Thank you for your suggestions regarding Performing Rights — this is a point worth noting. Of course it is not permissible to put records on to tape if you are going to use them commercially, i.e., for public performances, but there is no harm in recording what you like for your own private use.*)

SUSAN TILLOTSON—I now have a new and much better theatre, I designed it myself and built it with the help of our gardener. My uncle set up the lighting for me. It is very good, I have two wing lights on either side, and footlights whose electricity is fed through a transformer so that they can be dimmed. I have found that now I have the theatre just as I want it I have much more scope for designing the set. I paint my backcloths with very much watered down oil paints from an old paint-by-numbers set.

DAVID TAYLOR—In your magazine please would you give us a way to get over the following problem? When you have more than two puppets on the stage how do you hold them? On the

front of the Pelpup News there are lots of them, but how do you hold them all?

(*Ed.— You really want one person to one puppet. One person could hold two puppets on the stage if they were not required to talk or do very much. The puppets on our front covers are in animated scenes; that means their strings are attached to rocker bars and they move mechanically.*)

JONATHAN WOOD—Last summer Dad took the family to Salzburg, Austria, for our holidays. While I was there my aunt who lives there took me and Mum to the famous Salzburg Marionette Theatre. The company led by Professor Aicher make the marionettes perfectly. They do such shows or operas as "The Magic Flute" which is the one I saw. The show was in German, but my aunt who is German explained it as it went along. The programme is about 2/- but this includes a sheet with the story written in short in English, German, French, Italian and Spanish, for people from all over the world come to see the fabulous marionettes.

KATHERINE BRIDLE—My old dolls house was going to go to a jumble sale when I thought of making a puppet theatre out of it, so I painted it, lay it down on its front and looked out eight metal rods and screwed them on to the sides, this meant I could have three scenes all ready so no time would be lost changing scenes.

DEREK WHARTON—Talking of Pelpup letters, no mention in any of the letters I read of the organisation, the cause of any failures, the music used, the type of script, the type of stage, lights, etc. Only "sloppy" chit-chat. Granted many letters must come from young members, but surely they have more to say than what you print — something that is perhaps amusing or interesting, or better still of practical use to all members. For a good letter read Martin Isles in edition 10.

(*Ed.—Well they have been very much more interesting this time. Let us hope they will improve even more.*)

JOSEPH ROUND—Very strict precautions and regulations against the possibility of fire are now in existence. In all public places or halls of meeting drastic regulations are in force with severe penalties for their non-observance, and every puppeteer, especially all who do public performances should obtain a copy of these regulations. To the travelling showman it means that all woodwork and drapes, everything in fact that can burn must be **fire-proofed.** Curtains and scenery even the puppets costumes may come in for inspection and testing. These precautions, however, apply only to public places, but all the same the showman will do well to see that in any case whether in a tent, a hall or a private house he has taken every precaution to guard against the danger of fire, and that to the best of his knowledge his mind is at rest on the subject. Here is a short list of fireproof materials:—

Fireproof Paint : Powdered Asbestos 20 parts, Aluminate of Soda 5 parts, Lime 5 parts, Silicate of Soda 15 parts.
Any non-resinous colouring can be mixed if required.

Method : The ingredients are mixed with water to the required consistency.

Fireproofing Solution: Ingredients: Water-glass, Whitening or Ground Chalk.

Method: The surface to be proofed is painted with three coats of water-glass. Then make a 'paint' which consists of water-glass and whitening mixed together until the combination is a trifle thicker than ordinary paint. The surface is then coated with this mixture and becomes practically non-inflammable to surface flames but it would not resist continuous and protracted exposure to fire.

JULIE MCDONALD—Holborn View, Clarence Street, Thurso, would like a pen friend age 9-12 in Switzerland or Iceland. Hobbies are ballet, art, piano and puppetry.

JULIE SCRINE—34 Buckhurst Crescent, Walcot, Swindon, would like a pen friend in Canada or France who is interested in puppets, also riding, reading and writing.

SHARON SIEGEL—55 King David Blvd., Tel Aviv, Israel, would like to hear from any other Pelpups living in Israel.

MAUREEN MANSON—232 Kingsheath Ave., Bankhead, Rutherglen, Glasgow, wants a pen friend in Spain, Italy, Switzerland, America, Holland or Austria, speaking and writing English. Hobbies stamp collecting, writing poetry and stories, puppetry, pop music and animals. Age 11, preferably a girl.

SUSAN SIMPSON—34 Harrow Dyke, Barton-upon-Humber, Lincs., would like a pen friend aged 14-16, boy or girl in any part of the world.

ROBIN RODERIGUES—73 Morgan Street, Portsmouth, Rhode Island, U.S.A., would like a pen friend in England or Scotland, 11-12, interested in horse riding, swimming, reading and nature, such as bird watching and rock collecting.

CAROLE PAYNE—81 Philpott Avenue, Southend-on-Sea, Sussex, would like a girl pen friend aged 11-12 from France or Holland. Hobbies tennis, first aid and elocution.

GORDON RAMSAY—61 Grange Estate, Lazenby, Middlesbrough, Yorks., would like a pen friend in the U.S.A., Australia or South Africa, aged 12-13, interested in ten pin bowling, reading, pop music and space travel.

JANET ALDERSON—38 Hope Lane, Baildon, Nr. Shipley, Yorks., would like a pen friend in England or Scotland, girl aged 12-14, interested in reading, collecting picture postcards, history and art.

GARY HAWKINS—420 Colfax Ave., Clarendon Hills, Illinois, U.S.A., would like to hear from a tape recorder pal or pen pal, aged about 12, living in or near Leighton Buzzard (the birth place of his grandfather), also anyone from any part of the world. Hobbies coin collecting, H-O trains, and model making.

JOHN BARNBROOK—Bryn Heulog, Old Lane, Abersychan, Pontypool, Mon., would like to hear from any Pelpups living in his area.

SANDRA MARTIN—16 Reyrolle Court, Hebburn, Co. Durham, would like a girl pen friend aged 9-12 living in America or Switzerland, interested in horses, cycling, swimming and puppetry.

AVERIL WILLIAMS—27 Ponnithorne Ave., Hilltop, Nuneaton, Warwicks., would like a pen friend, a girl living anywhere as long as she can write English, aged 12. Hobbies roller skating, swimming, puppetry, photography, reading and the Beatles.

MARTYN GROGAN—142 Western Ave., East Acton, London, W.3., would like a pen friend in New York or the Bahamas, interested in stamp collecting, puppetry, films and general boys' interests, aged 12-15.

ANITA HAYNES—180 Cornwall Road, Tettenhall, Wolverhampton, would like an English speaking pen friend in France, aged 12-13, interested in swimming and puppets.

JACQUELINE KERNER—211 Frobisher Drive, Walcot, Swindon, would like a girl pen friend from any part of the world aged 10-11, interested in reading and puppetry. She would also like to hear from any Pelpups living near her.

MICHAEL MCSWEENEY—473 Camino de Encanto, Redondo Beach, California 90277, U.S.A., would like to obtain a pen friend.

CAROL CLAFFEY—30 Empire Road, Winshill, Burton-on-Trent, Staffs,. would like a pen friend in England interested in animals, reading, writing, nature, swimming and puppetry.

SUSAN LAWRENCE—26 Fowler Road, Sutton Coldfield, Warwicks., would like a pen friend preferably living in France.

ANGELA KNIGHT—Merrycroft, 91 Newberries Ave., Radlett, Herts., would like a girl pen friend aged 12 living in France and interested in swimming, pets and puppetry.

PAULINE NORRIS—The Cottage, Mill Lane, Mere, Wilts., aged 8 would like to write to any other girls interested in puppetry, hobbies piano, records, classic and pops.

SUSAN HOCKETT—44 Gillroyd Parade, Morley, Leeds, Yorks., would like an English speaking pen friend aged 10-13 anywhere in the world. Hobbies stamp collecting, sport and pop music.

AMELIA NEWBERRY—5724 Wellington, Austin, Texas, U.S.A., would like a girl or boy pen friend in any country in the world, aged 11-13, interested in ballet, making things out of shells, doll collecting and puppetry.

MARY LAWRENCE—30 Woollard St., Waltham Abbey, Essex, would like a pen friend from any country except England, speaking English aged 10-11, hobbies Brownies, pets and collecting foreign dolls.

DEBORAH NEALE—Teigh Cottage, Stone-in-Oxney, Nr. Tenterden, Kent writes: "I have a pen friend in Japan and he has asked me to get a friend of his a pen pal in England. This is the address: Miss Mariko Sasaki, 51 9-chome, Futaba-cho, Nagata-ku, Kobe City, Japan. She is very good at English and is going to U.S.A. to study this Autumn. She would like a boy 15-18."

RICHARD BUTCHER—"Balmoral", Moulton Lane, Boughton, Northampton, would like a pen friend aged 11-13, hobbies puppetry, stamps, and he would also like to hear from any Pelpups living in his area.

TRISTRAN STEVENS—Spa House, Nottington Lane, Weymouth, Dorset, would like to hear from any Pelpups living in the area.

STEPHANIE HOPE—27 Rectory Road, Wokingham, Berks., would like an English speaking boy or girl pen friend from anywhere in the world (or someone French or German who is learning English) aged 14-16, hobbies reading, writing, cycling and puppetry.

KATHRYN PAPAVONOVA—2 Richmond Ave., Finchfield, Wolverhampton, would like a pen friend living somewhere in the British Isles, aged 9, a girl interested in animals, ice skating, pop music, television, piano music and plants.

LESLEY WILLIAMS—51 Eccles Road, Battersea, London, S.W.11, would like to hear from any Pelpups living in the area.

JUDITH LEA—5 Necropolis Road, Lidget Green, Bradford, 7, would like a pen friend aged 10-11 in Australia, Switzerland or Poland, interested in ballet, reading, swimming, horse riding and foreign dolls.

LEAH ILLINGWORTH—10 Twyford Street, Bryndwr, Christchurch 5, New Zealand, would like a pen friend in Jamaica, Norway or Sweden about 10-11, English speaking, hobbies swimming, roller skating, cycling.

MARY MCNULTY—53 Broad Street, Carlisle, Cumberland, would like to hear from any Pelpups living near her.

VALERIE WATSON—8 Royal Bank Road, Marton, Blackpool, would like a pen friend aged 10 from America, hobbies reading, pop music.

BARBARA COX—13 Rogers Road, Ward End, Birmingham, 8, would like a pen friend, girl, living in Scotland, interested in swimming, pets and puppetry.

ANN BLAKE—39 Sun Street, Waltham Abbey, Essex, would like a pen friend aged about 15, hobbies puppetry, folk music, ballet. She would also like to hear from any Pelpups living in or around Waltham Abbey.

WENDY COLEBY—3 Granville Park, Aughton, Ormskirk, Lancs., would like to hear from any Pelpups living near her, aged 9-11, interested in animals, reading and the Beatles.

BELINDA DELANY—66 Grange Estate, Lazenby, Middlesbrough, Yorks., would like pen friends in New Zealand, America, France or any English speaking country. Interested in riding, reading, drawing, puppetry, animals.

SARAH FORMBY—S. Hilarys, Barnfield, Alderley Edge, Cheshire, would like a pen friend aged 8-11, interested in skating, swimming, sailing, puppetry. She would also like to hear from any Pelpups living near her.

DAVID MALHOYT—4831 North 9th Street, Arlington, Virginia 22203, U.S.A., would like a pen friend over 17 any part of the world, hobbies serious puppetry, drama, arts and music.

MAUREEN GARTSHORE—36 Simon Crescent, Methilhill, Methil, Fife, Scotland, would like a pen friend in Australia, a girl, aged 12-13, hobbies swimming, puppetry.

CATHERINE LOCKHEAD—15 Sherborne Road, Highfield, Southampton, would like a girl pen friend in the British Isles 10-12. Hobbies stamp collecting, reading and puppetry.

MALCOLM GREEN—20 Litherland Avenue, Moreton, Wirral, Cheshire, would like to hear from any one interested in puppetry in the Moreton or Wallasey area.

THE DAVALMIC MARIONETTE THEATRE (Manager D. M. Price)—34 Great Charles Street, Brownhills, Nr Walsall, Staffs, would like to hear from anyone between the ages of 14 and 17 interested in puppetry in their area. 'Phone Brownhills 2539.

ANGELA FARNWORTH—40 Skyhold Road, Malvern, Worcs., would like a girl pen friend aged 10-12 in Scotland. Hobbies piano playing, sports, puppetry, Guides, classical music.

JOAN KENNEDY—"Nevien", 5 Wepre Lane, Connah's Quay, Nr. Chester, would like an English speaking pen friend in Spain, Switzerland or U.S.A. Hobbies collecting foreign dolls, pop music, piano and puppetry.

LESLIE KUBIK—"Nadolnik", Meridian Way, Newcastle-upon-Tyne, 7, would like a pen friend in France, about 11-12, preferably boy and not necessarily English speaking.

SHIRLEY CRABB—Parkleys Cottage, Goldicote, Stratford-on-Avon, wants a pen friend aged 10-12 and if possible a girl living in Tahiti, English speaking. Hobbies swimming, puppetry, art, reading and singing.

CHRISTINE QUARMBY—23 Norwood Road, off Evington Lane, Leicester, would like a pen friend, a girl in England or Scotland aged about 11, interested in swimming, Girl Guides, stamp collecting, reading, puppetry and writing plays.

BERNARD SAUNDERS—The Ascension Vicarage, Thornhill Avenue, Plumstead, London, S.E.18, would like a pen friend in France, and also in Devon or Cornwall, aged 13-14. Hobbies football, cricket, reading, bird watching.

WILLIAM GODFREE—Mulberry Tree House, Devonshire Ave., Amersham, Bucks., would like to hear from any Pelpups living near him, aged 12-13.

CHRISTOPHER ARNOLD—28 Barkby Road, Syston, Leicester, would like a pen friend anywhere in England, preferably Cheshire, a girl, aged 10-11, interested in swimming, puppetry, cricket, and if possible mythology.

AMANDA KNIGHT—54 Mall Farm Road, Duffield, Derby, would like a pen friend from Switzerland who can speak English. Hobbies riding, dancing, walking and ski-ing.

PAT BOWKER—32 Sheldon Road, Charlemont, W.B., would like a pen friend in America, girl 12-13, hobbies puppetry, acting and pop music.

LINDA BUSH—55 Rushington Avenue, Maidenhead, Berks., would like an English speaking pen friend from Japan or China, aged 12-13, hobbies swimming, puppetry, sewing and knitting.

STEPHEN ELLIOTT—92 Hangleton Valley Drive, Hove, 4, Sussex, would like a boy pen friend in Canada, New Zealand, Australia, or America, aged 8-11, hobbies stamp collecting and puppetry.

JEANETTE THOMPSON—165 Landguard Road, Southsea, Hants., would like a pen friend in any foreign country speaking English, aged 10-11. Hobbies writing swimming, Guides, stamp collecting.

RUPERT WACE—Pound Farm, Dunsfold, Surrey, would like to hear from any Pelpups living near him. Hobbies butterfly collecting, puppets and pop music.

PETER LANDON—Ingleside, 394 Buxton Road, Macclesfield, would like to hear from Pelpups living in his area.

LYNNE OLSON—7322 A.B.Gp. Box 4069 APO, New York, 09010, would like a pen friend from anywhere, English speaking. Hobbies stamp collecting, coin collecting, Girl Scouts.

JULIE THOMPSON—26 Ellesmere St., Runcorn, Cheshire, would like a pen friend from America or Australia, girl aged 12-13, hobbies horse riding, animals and puppetry.

MARWYN MUFFITT—37 Balston Road, Parkstone, Poole, Dorset, would like a pen friend aged 14-16, boy or girl from U.S.A., Canada or France, English speaking. Hobbies dancing, singing, folk singers and swimming.

SIOBHAN NOLAN—64 Abbey Row, Malmesbury, Wilts., would like a boy or girl pen friend aged 12-14, English speaking, from Canada, Spain, Italy, France or the Bahamas. Hobbies puppetry, sports, reading.

JEAN DERBYSHIRE—1 Chesham Fields, Bury, Lancs., would like a pen friend in Switzerland, girl or boy, aged 14-15. Hobbies swimming, ice skating, all kinds of sports, animals. She would also like to hear from any Pelpups living near her.

MARY SHIRES—64 Acre Road, Middleton, Leeds, 10, would like a girl pen friend living in England aged 11-12. Hobbies reading, animals, pop music, recorder and piano playing, and puppetry.

MARGARET PLENDERLEITH—30 Leslie Road, Aberdeen, would like to hear from any Pelpups living near her.

PATRICIA LIPMAN—26 Columbia Road, Bethnal Green, London, E.2, would like a pen friend from anywhere in the world except England or America, a girl aged 10-11, interested in recorder playing, dogs, puppetry, story writing. She would especially like one in Switzerland, Belgium or Holland.

DAVID PUGH—70 Chalk Road, Gravesend, Kent, would like a pen friend from New Zealand aged 10-12. Hobbies reading, fishing, football, swimming and puppetry.

NICOLA PARRY—9 Nancy Dowris, Oxhey, Watford, Herts, would like a pen friend in Canada or any country other than England. Aged 8-10, English speaking, interested in reading, riding, puppetry and skating.

RONALD SMITH—Knеller House, Union Grove, London, S.W.8, would like a pen friend aged 10-12, boy or girl from any country. Hobbies cycling, pop music, puppetry, reading and typing.

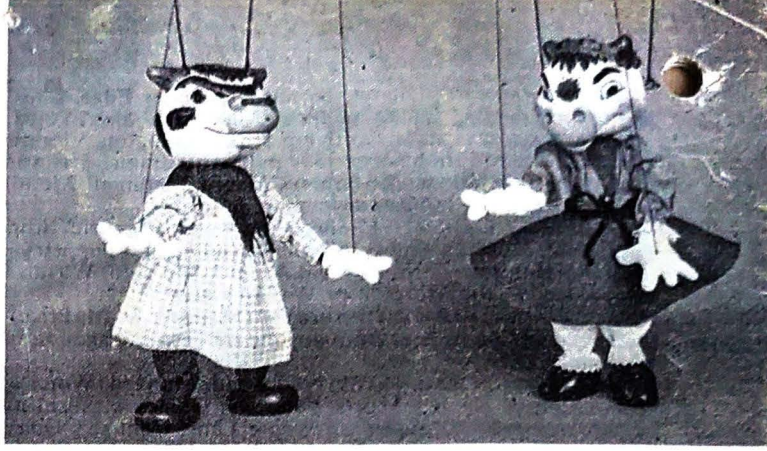
LINDA CRESSEY—18 Smithies Lane, Barnsley, Yorks., would like a pen friend from anywhere in the world except Great Britain, girl aged 11-12.

DAWN SWAN—60 Lower Derby Road, Starnshaw, Portsmouth, would like an English learning girl pen friend from China or Japan aged 11-12. Hobbies swimming, reading, coin collecting, puppetry and animals.

GINGER WOLNIK—303 Barrello Lane, Cocoa Beach, Florida 32921, U.D.S., would like to meet other members of the Pelpup Club.

Bernard the Bull and Clarissa the Cow

by David Sinclair



Bernard: "Good marning', fair maid, what a beautiful day!"

Clarrisa: "Excuse me good Sir, I must be on my way . . ."

B.: "Ah! no doubt you be goin' to pick a few flowers . . . .
Would you care, my fair maid, to take some of ours?
Down in the meadow that borders the stream
There's a carpet of gold where the buttercups gleam . . ."

C.: "Good Sir, you're so kind it is hard to refuse,
But the grass in the meadow would ruin my shoes . . ."

B.: "My dear, never fear, in a moment or two
I'll walk by your side and pick them for you!"

C.: "Oh no! if you please I must go on my own,
. . . There's so much to do and my mother's alone!"

B.: "Ah! I'm sure she won't mind if we bring her some flowers,
. . . It's not very far and wouldn't take hours—
And what would she say to a bowl of fresh cream?
Straight from the dairy and smooth as a dream?"

C.: "Good Sir, I've no doubt she would be very pleased
. . . But the grass in the meadow is up to your knees!"

B.: "Dear girl, don't 'ee trouble your pretty young head—
Just think of the beautiful flowers instead—
And really, my dear,
Don't 'ee 'ave any fear
My Wellington boots are under my bed!"

C.: "Oh! Sir! If you please, such things you do say!
You're making me blush . . . I must be on my way . . ."

B.: "Sweet maid, the last thing I would give 'ee is pain,
But please tell me do when I'll see you again?"

C.: "Good Sir, that depends on a good many things;
On the place you will be and the business that brings
A farmer as busy as doubtless you are . . .
And what he will say when I tell my papa!

B.: "Sweet maid, I assure you my business will be
Straightforward and honest without any frills,
As fresh as the morning but old as the hills . . .
And I think your good parents may feel this way too,
. . . For how could they fail with a daughter like you?!"

C.: "Oh! dear, as you see, I am blushing again,
Your compliments, Sir, are bewitching my brain . . ."

B.: "How strange! . . . For I find from the moment you came,
My heart, pretty maid, has been feeling the same . . .
Which is why I feel sure there's a lot to be said
For a man and a maid, so bewitched, to be wed!"

(and they march off arm in arm)

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